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MAJOR PROFESSIONAL INTERESTS

Global modern art and visual culture, specializing in the Soviet Union and international socialism, with special interest in collective art practices, the aesthetics of anti-racism, the lived experience of socialism and revolution, women, everyday life, consumption, and affect.

PROFESSIONAL POSITIONS

Department of Art History, Northwestern University
The Arthur Andersen Teaching and Research Professor, September 1, 2021-present
Associate Professor (with tenure), January 2006-2021
Affiliate Faculty, Global Avant-garde and Modernist Studies Cluster, 2015-present
Chair, September 1, 2014-September 1, 2015

Department of Art and Cultural Studies, Copenhagen University
Novo Nordisk Foundation Visiting Professor, August 2021-August 2022

Department of Art and Cultural Studies, Copenhagen University
Visiting scholar, January-June 2007

Department of Art History and Archaeology, Columbia University
Associate Professor (untenured), 2003-2005
Assistant Professor, 1997-2003

Department of the History of Art, University of California, Berkeley
Visiting Assistant Professor, Spring 2000

Department of Art, Stanford University
Acting Assistant Professor, 1995-96

EDUCATION

Ph.D. 1995; M.A. 1990. Department of History of Art, University of California, Berkeley
Dissertation: "The Russian Constructivist Object and the Revolutionizing of Everyday Life, 1921-1929."
Ph.D. committee: T.J. Clark (director); Anne M. Wagner; Reginald Zelnik

Certificate in Women's Studies, 1987. Center for Women's Studies, Copenhagen University

B.A. 1986. Department of Art History, Harvard University, Cambridge, Massachusetts
Magna Cum Laude with Highest Honors, Summa Cum Laude in the major

PRE-DOCTORAL AWARDS, HONORS AND FELLOWSHIPS

Council of Graduate Schools/University Microfilms International Distinguished Dissertation Award

(humanities and fine arts), finalist (one of 8), 1996

American Association of University Women Dissertation Fellowship, 1994-95

Social Science Research Council Dissertation Fellowship, 1994-95

Mabelle McLeod-Lewis Memorial Fund Dissertation Fellowship, 1994-5 (Declined)

Townsend Center for the Humanities, University of California, Berkeley, Dissertation Fellowship, 1994-95 (Declined)

International Research and Exchanges Board (IREX) Individual Advanced Research Grant to the Russian Federation (Moscow and St. Petersburg), 1993-94

American Council of Teachers of Russian (ACTR), Research Scholar Program, Moscow and St. Petersburg, 1993

University of California Education Abroad Program, Faculty and Young Scholar Exchange to St. Petersburg, Fall 1992

The Humanities Graduate Research Grant, awarded for research in Moscow during summer 1992 by the University of California, Berkeley

The Berkeley Fellowship, awarded 1988 for three years of graduate study at the University of California, Berkeley

Mellon Fellowship in the Humanities, awarded 1988 for three years of graduate study

Fulbright Fellowship for one year of study and research in Women's Studies at the University of Copenhagen, Denmark, 1986-87

Hoopes Prize for outstanding senior honors thesis ("Russian Constructivist Photomontage") at Harvard College, 1986

POSTDOCTORAL AWARDS, HONORS AND FELLOWSHIPS

The Arthur Andersen Teaching and Research Professorship at Northwestern University, awarded 2021.

Novo Nordisk Foundation, Award of a Visiting Professorship, Department of Art and Cultural Studies, University of Copenhagen, 2021-2022.

Weinberg College Research Innovation Grant (W Award), Northwestern University, Fall 2018

Warnock Publication Fund, Department of Art History, Northwestern University: subvention for the publication of *Collective Body: Aleksandr Deineka at the Limit of Socialist Realism* at the University of Chicago Press. Awarded 2016.

Alice Kaplan Institute for the Humanities, Northwestern University. Faculty Fellow, 2015-2016

Institute for Advanced Study, Princeton. Fellow in the School of Historical Studies, 2011-2012

The American Academy in Berlin. Berlin Prize Fellowship awarded for 2011-2012 (declined)

Center for the Advanced Study of the Visual Arts (CASVA), National Gallery, Washington, DC. Senior Fellowship awarded for 2011-2012 (declined)

National Humanities Center, Durham, NC. Fellowship awarded for 2011-2012 (declined)

Sterling and Francine Clark Institute, Williamstown, Massachusetts. Clark Fellowship awarded for Spring 2012 (declined)

American Philosophical Society Sabbatical Fellowship in the Humanities and Social Sciences, calendar year 2007

Honorable Mention, the AAASS Wayne S. Vucinich Prize, 2006, sponsored by the American Association for the Advancement of Slavic Studies (AAASS) and the Stanford University Center for Russian and East European Studies, for my book *Imagine No Possessions*. Awarded annually for the most important contribution to Russian, Eurasian, and East European studies in any discipline of the humanities or social sciences published in English in the United States in the previous calendar year; in 2006, unusually, the committee awarded this Honorable Mention in addition to the prize.

Social Science Research Council Eurasia Program Postdoctoral Fellowship, 2002-2004

Council Grant, awarded by the Faculty Development Committee, Columbia University, summer 2004

Sterling and Francine Clark Institute, Williamstown, Massachusetts. Clark Fellowship awarded for Spring 2002 (Declined)

Council Grant, awarded by the Faculty Development Committee of Columbia University, 2002 to support the publication of *Imagine No Possessions*

Publications Grants, awarded by The Harriman Institute, Columbia University, 2001, 2002 and 2005 to support the publication of *Imagine No Possessions*

The George A. and Eliza Gardner Howard Foundation Fellowship in Art History, 2001-2002

International Research and Exchanges Board (IREX) Individual Advanced Research Grant to the Russian Federation (Moscow), September 2001 - January 2002

Pepsico Travel Fellowship, awarded by The Harriman Institute, Columbia University, 2001

The Phillip and Ruth Hettleman Award, Columbia University, 2001. Awarded to junior faculty who have distinguished themselves as teachers and who demonstrate serious scholarly potential.

J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1996-97

PUBLICATIONS

Books

Collective Body: Aleksandr Deineka at the Limit of Socialist Realism. In production at University of Chicago Press, forthcoming 2023.

Imagine No Possessions: The Socialist Objects of Russian Constructivism (MIT Press, 2005); paperback edition February 2008. Reviewed in *The Art Book*, *Artforum*, *Art History*, *Art Journal*, *Boston Globe*, *Choice Reviews*, *Journal of Design History*, *Kunst Form*, *Russian Review*, *The Slavic and East European Journal*, *Slavic Review*, *Southeastern College Art Conference Review*, *TLS*. Honorable Mention, AAASS Wayne S. Vucinich Prize, 2006.

Edited Volumes

Revolution Every Day: A Calendar, co-edited with Robert Bird and Zachary Cahill (Milan: Mousse Publishing, with the Smart Museum of Art, 2017). Catalog for the exhibition *Revolution Every Day*. Reviewed by Mark Steinberg in *Slavic Review*, John Milner in *Burlington Magazine* and Nicoletta Rousseva in *caa.reviews* (<http://www.caareviews.org/reviews/3399#.W28ddH4nYUE>); see also reviews of the exhibition *Revolution Every Day*, below under “Major Consultancies.”

Everyday Life in Early Soviet Russia: Taking the Revolution Inside, co-edited with Eric Naiman (Indiana University Press, 2005). Reviewed in *American Historical Review*, *Cahiers du Monde Russe*, *Europe-Asia Studies*, *Jahrbucher fur Geschichte Osteuropas*, *Kritika*, *Novoe literaturnoe obozrenie*, *Russian Review*, *The Slavic and East European Journal*, *Slavic Review*, *Slovo*.

Articles in Refereed Journals and Books

With Joy Gleason Carew, “Introduction” to the “Critical Discussion Forum on Race and Bias,” co-edited with Carew and Harriet Murav, in *Slavic Review* vol. 80, no. 2 (Summer 2021): 203-206. <https://www.cambridge.org/core/journals/slavic-review/all-issues>.

“A Comintern Aesthetics of Anti-racism in the Animated Short Film *Blek end uait*,” in *Comintern Aesthetics*, eds. Amelia Glaser and Steven S. Lee, 352-388 (University of Toronto Press, 2020). Winner of the AATSEEL prize in the 2021 best edited multi-author scholarly volume category, and the ACLA’s 2022 René Wellek Prize for best edited essay collection.

“Anti-racism in Early Soviet Visual Culture,” in “Black October: The Russian Revolution and the African Diaspora,” forum on *Black Perspectives* in the *Journal of the African American Intellectual History Society* (October 31, 2017).

“«Цветные картинки» в азбуке коммунизма: Дейнека и Родченко в журнале «Даешь»” [“Colored Illustrations” in the Primer of Communism: Deineka and Rodchenko in the Journal *Let’s Produce*], *Искусствознание* [Art History] (Summer 2017): 140-165.

“African-Americans in Soviet Socialist Realism: The Case of Aleksandr Deineka,” *Russian Review* 75:3 (July 2016): 402-433.

“Lyrical Socialist Realism,” *October* 147 (Winter 2014): 56-77.

“Looking at Tatlin’s Stove,” in Val Kivelson and Joan Neuberger, eds, *Picturing Russia: Explorations in Visual Culture*, 148-151 (Yale University Press, 2008).

“Introduction,” with Eric Naiman, in Christina Kiaer and Eric Naiman, eds, *Everyday Life in Early Soviet Russia: Taking the Revolution Inside*, 1-22 (Indiana University Press, 2005).

“Delivered from Capitalism: Nostalgia, Alienation and the Future of Reproduction in Tret'iakov's *I Want a Child!*”, in Christina Kiaer and Eric Naiman, eds, *Everyday Life in Early Soviet Russia: Taking the Revolution Inside*, 183-216 (Indiana University Press, 2005).

“Was Socialist Realism Forced Labor? The Case of Aleksandr Deineka,” *Oxford Art Journal* vol. 28, no. 3 (2005): 321-345.

“The Russian Constructivist Flapper Dress,” *Critical Inquiry* vol. 28, no. 1 (Fall 2001): 187-245. This issue of *Critical Inquiry* won the Council of Editors of Learned Journals (CELJ) award for best special issue of a journal in 2001.

“The Russian Constructivist Flapper Dress,” reprinted in Bill Brown, ed., *Things* (Chicago and London: The University of Chicago Press, 2004): 245-303. Reviewed in *American Ethnologist*.

“Teaching Feminist Art History,” with Richard Meyer, *Documents* 17 (Winter/Spring 2000): 20-26.

“Konstruktivistiske Objekter og Konstruktioner af Køn” [Constructivist Objects and Constructions of Gender], trans. Malene Vest Hansen, *Periskop: Forum for Kunsthistorisk Debat* no. 7, Copenhagen (Summer 1999): 43-68.

“Boris Arvatov's Socialist Objects,” *October* 81 (Summer 1997): 105-118.

“Rodchenko in Paris,” *October* 75 (Winter 1996): 3-35; in Swedish as “Rodtjenko i Paris,” trans. Anna Orrghen, *Material* 37-38, 1999. Swedish translation re-published in the inaugural issue of the Swedish journal *Site Zones* in Fall 2021: <https://www.sitezones.net/>

“Rodchenko in Paris,” abbreviated version reprinted in David B. Clarke, Marcus A. Doel, and Kate Housiaux, eds., *The Consumption Reader* (London and New York: Routledge, 2003).

“Professional Femininity in Hogarth's *Strolling Actresses Dressing in a Barn*,” *Art History* 16, no. 2 (June 1993): 239-265.

“Professional Femininity in Hogarth's *Strolling Actresses Dressing in a Barn*,” reprinted in Angela Rosenthal and Bernadette Fort, eds., *The Other Hogarth: Aesthetics of Difference* (Princeton, NJ: Princeton University Press, 2001): 76-99. This book won the 2002-2003 Historians of British Art Book Prize for best multi-authored/edited volume treating a topic on British visual culture. Reviewed in *Albion: A Quarterly Journal Concerned with British Studies, Eighteenth-Century Studies*.

Other Articles and Book Chapters

“Resisting Amerikanizm through Racial Solidarity: *Black Skin*, 1931,” in *Detroit-Moscow-Detroit: Soviet-American Architectural Exchanges, 1917-1945*, ed. Jean-Louis Cohen, Christina Crawford, and Claire Zimmerman. In production at MIT Press; copyedited, awaiting proofs; forthcoming 2023.

“Inventing an Aesthetics of Anti-Racism: African Americans in Early Soviet Visual Culture,” in *The Wayland Rudd Collection: Exploring Racial Imaginaries in Soviet Visual Culture*, ed. Evgeniy Fiks, 94-113 (New York: Ugly Duckling Presse, 2021).

“Mariia Bri-Bein: Woman Worker, Fight for a Clean Canteen,” in *Engineer, Agitator, Constructor: The Artist Reinvented*, ed. Jodi Hauptmann and Adrian Sudhalter, 122-126 (New York: Museum of Modern Art, 2020).

“Дейнека-Феминист” (Deineka the Feminist), in the catalog for the exhibition *Дейнека/Самохвалов* (Deineka/Samokhvalov), 2nd ed., 79-88 (St. Petersburg: Manege Editions, 2020). First edition published 2019.

“Home/Storefront,” in the catalog for the exhibition *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test*, edited by Matthew S. Witkovsky and Devin Fore, with contributions by Yve-Alain Bois, Masha Chlenova, Devin Fore, Maria Gough, Christina Kiaer, Kristin Romberg, Kathleen Tahk, and Barbara Wurm (New Haven: Yale University Press with the Art Institute of Chicago, 2017): 140-149. (5500 words) Named a “Top Ten Art Book” of 2017 in the *New York Times*. Reviewed in *caa.reviews*, *Critique d’art*, *East/West: Journal of Ukrainian Studies*, *Publishers Weekly*.

“‘Firm as a Rock’: Gustav Klucis and the Soviet Political Poster of the 1920s and 30s,” in *Klucis: The Deconstruction of an Artist* (Riga: VFS Films, 2015).

“Collective Body: The Art of Aleksandr Deineka,” *Artforum* (November 2012): 242-249.

“Fairy Tales of the Proletariat, or, Is Socialist Realism Kitsch?” in *Socialist Realisms: Soviet Painting 1920-1970*, 183-189 (Milan: Skira, 2012); first published in Italian in “Le favole del proletariato, ovvero: il Realismo socialista e kitsch?,” in *Realismi socialisti: Grande pittura sovietica 1920-1970*, 183-189 (Rome: Palazzo delle Esposizioni, 2011).

“Aleksandr Deineka: A One-Man Biography of Soviet Art,” in *Aleksandr Deineka: An Avant-Garde for the Proletariat*, 56-67 (Madrid: Fundación Juan March, 2011).

“Советское искусство в биографии одного художника” [Soviet Art in the Biography of One Artist], trans. Tatiana Yudkevich, in *Дейнека. Монументальное искусство. Скульптура*, 41-56 (Moscow: Издательская программа Интерроса, 2011).

“Deineka il modernista sovietico,” trans. Emilia Benghi, in *Aleksandr Deineka: Il maestro sovietico della modernità*, 61-67 (Rome, Palazzo delle Esposizioni, 2011).

“Modern Soviet Art Meets America, 1935,” in *Totalitarian Art and Modernity*, co-edited by Mikkel Bolt Rasmussen and Jacob Wamberg, 241-282 (Århus, Denmark: Århus University Press, 2010).

“The Swimming Vtorova Sisters: The Representation and Experience of Soviet Sport in the 1930s,” in Sandra Budy, Nikolaus Katzer, Alexandra Köhring and Manfred Zeller, eds., *Euphoria and Exhaustion: Modern Sport in Soviet Culture and Society*, 89-109 (Frankfurt am Main: Campus-Verlag, 2010). Volume reviewed in *Cahiers du monde russe, Jahrbücher für Geschichte Osteuropas, Journal of Sport History, Russian Review, The Slavic and East European Journal, Slavic Review*.

“Советская спортсменка и американская буржуйка: две Дейнековские женщины и их значение для его модернизма” [A Soviet Sportswoman and an American Bourgeoise: Two Deineka Women and their Significance for his Modernism], trans. Tatiana Yudkevich, in Nataliia Aleksandrova and Elena Voronovich, eds., *Александр Дейнека: Живопись. Графика. Скульптура*, 48-59 (Moscow: State Tret'iakov Gallery and Interros, 2010).

“«¡A la producción!»: los objetos socialistas del constructivismo ruso,” translated Marcelo Expósito, in Ana Jiménez Jorquera and Marcelo Expósito, eds, *Los nuevos productivismos*, 21-43 (Barcelona: Contra Textos, Museu d'Art Contemporani de Barcelona, Universitat Autònoma de Barcelona, 2010).

“‘Into Production!’: The Socialist Objects of Russian Constructivism,” *transversal*, published by the European Institute for Progressive Cultural Policies, Vienna, 2010:
<https://transversal.at/transversal/0910/kiaer/en>

“His and Her Constructivism,” in *Rodchenko and Popova: Defining Constructivism*, ed. Margarita Tupitsyn, 143-159 (London: Tate Publishing, 2009).

“The Short Life of the Equal Woman,” *Tate Etc.*, no. 15 (Spring 2009): 78-85.

“Соцреализм и американский модернизм. Дейнека в США” [Socialist Realism and American Modernism: Deineka in the USA], 2006, reprinted in *Deineka: Grafika* (Moscow: Interros, 2009), pp. 455-464. This book was awarded the Art Book of the Year prize by the Russian Federal Agency for Press and Mass Communications.

“Tatlin as a Constructivist Maker,” in Anke Hennig and Georg Witte, eds., *Der dementierte Gegenstand. Artefaktskepsis der russischen Avantgarde zwischen Abstraktion und Dinglichkeit*, special issue of *Wiener slawistischer almanach*, Sonderband 71 (2008): 153–193.

“The Socialist Objects of Russian Constructivism as a Model of Aesthetic Value,” in Matthew Beaumont, Andrew Hemingway, Esther Leslie, and John Roberts, eds., *As Radical as Reality Itself: Essays on Marxism and Art for the 21st Century*, 135-162 (Bern: Peter Lang, 2007).

“Соцреализм и американский модернизм. Дейнека в США” [Socialist Realism and American Modernism: Deineka in the USA], trans. Viktor Slavkin, *Pinakothek* (Moscow) vol. 22-23, no. 1-2, 2006, pp. 288-295.

“Les objets quotidiens du constructivisme russe,” trans. Jacques Mailhos, *Les Cahiers du Musée national d'art moderne* 64 (Summer 1998): 30-69.

“Mødrehjælpens Kvindebilleder” [The Mothers' Aid Society's Images of Women] in *Den Tredie Skønhed: Kvindekroppe i Forandring* (Århus: Århus University Press, 1989): 21-37.

Translation

Translator, from the Russian, of Boris Arvatov, “Everyday Life and the Culture of the Thing,” *October* 81 (Summer 1997): 119-128. Reprinted, in Polish, in *Format P: Nowy kwartalnik humanistyczny*, no. 1 (2009): 23-42.

Reviews, encyclopedia entries and other short writings

Blurb for the book *Ilya Kabakov On Art*, edited and with an introduction by Matthew Jesse Jackson (Chicago and London: University of Chicago Press, 2018)

Blurb for the book Jennifer Shaw, *Exist Otherwise: The Life and Works of Claude Cahun* (London: Reaktion Books, 2017)

Review of *Russian Art and the West: A Century of Dialogue in Painting, Architecture, and the Decorative Arts*, in *Slavic Review* vol. 67, no. 2, Summer 2008, pp. 514-515.

“Popova, Liubov” in Bonnie G. Smith, ed., *Encyclopedia of Women in World History*, 4 vols. (New York: Oxford University Press, 2008): vol. 3, pp. 474-5,

“Stepanova, Varvara,” in Bonnie G. Smith, ed., *Encyclopedia of Women in World History*, 4 vols. (New York: Oxford University Press, 2008): vol. 4, pp. 157-8.

“Aleksandr Deineka,” entry in the *Supplement to the Modern Encyclopedia of Russian, Soviet, and Eurasian History*, vol. 7, 230-233 (Gulf Breeze, Fla.: Academic International Press, 2006)

Review essay of four books: Susan Buck-Morss, *Dreamworld and Catastrophe*; Gertje R. Utley, *Picasso: The Communist Years*; Michèle C. Cone, *French Modernisms*; Emily Braun, *Mario Sironi and Italian Modernism*, *Art Bulletin* vol. LXXXV, no. 2 (June 2003): 395-401.

“Inhabiting Soviet Modernity,” *Russian Review* 59 (October 2000): 630-35.

“Photographs for a Russian Future,” *Art in America* (May 1993): 51-55.

WORK NOW IN PROGRESS

Book project: “Aesthetics of Anti-racism: Black Americans in Soviet Visual Culture.” The project examines images of Black Americans, in paintings, photographs, films, posters, advertisements and illustrations, from the Revolution of 1917 through the 1960s, which attempted to produce a visual environment of anti-racism in Soviet Russia. I have given multiple talks and published several articles from the project and plan to complete the manuscript in 2023.

PROFESSIONAL TALKS

“The ‘Love Affair’ between Communists and Blacks: Racial Solidarity in the Soviet Film *Black Skin*, 1931,” versions given as an invited lecture at the Department of Culture, Institute for East European Studies, Freie Universität, Berlin, May 9, 2022 and as an Art as Forum Lecture, University of Copenhagen, February 22, 2022.

“Socialistisk realisme i billedkunst og Stalins store Terror” [Socialist Realist painting and Stalin’s Great Terror], invited lecture given in Danish at the Department of Cross-Cultural and Regional Studies, University of Copenhagen, May 3, 2022.

“Soviet Art and War,” at the seminar “Art and Culture in Wartime,” Department of Arts and Cultural Studies, University of Copenhagen, April 22, 2022

“The Materiality of Early Soviet Anti-racism,” keynote for the conference “Soviet Materialities,” Cambridge University, April 11, 2022

“Robert Robinson’s ‘Black Skin’ in Soviet Visual Culture,” on the panel “Representations of Foreigners in Soviet Culture, 1917-1953,” BASEES Annual Conference, Cambridge, UK, April 10, 2022

“An Aesthetics of Anti-racism: African Americans in Soviet Visual Culture,” Research Lab presentation, Department of Art and Cultural Studies, University of Copenhagen, November 24, 2021

“Inventing an Aesthetics of Anti-Racism: African Americans in Early Soviet Visual Culture,” in the symposium “The Wayland Rudd Collection by Evgeniy Fiks,” James Gallery (The Graduate Center, City University of New York), November 17, 2021 via Zoom.

“The Collective Body in Soviet Visual Culture,” public lecture as the Novo Nordisk Visiting Professor, Department of Art and Cultural Studies, University of Copenhagen, November 4, 2021

“Inventing an Aesthetics of Anti-Racism: African Americans in Early Soviet Visual Culture,” invited lecture, Slavonic Studies and the Department of History of Art, Cambridge University, October 21, 2021

“Collective Body: Aleksandr Deineka at the Limit of Socialist Realism,” Lunchtime talk and seminar, Department of History of Art, Cambridge University, October 21, 2021

“Imagine No Possessions: The Socialist Objects of Russian Constructivism,” invited keynote presentation at the online conference “Vesh! The History of Russian Object Design,” organized by the Bang Bang Education School of Design, Moscow and the Center of Fashion and Design of the Museum of Decorative Arts, Moscow, April 22, 2021 <https://bangbangeducation.ru/festival/the-vesh>

“An Aesthetics of Anti-racism: African-Americans in Soviet Visual Culture,” presentation on the roundtable “The Wayland Rudd Collection,” organized by Evgeniy Fiks, at the conference “Thinking ‘Race’ in the Russian and Soviet Empires,” University of Chicago, March 7, 2020

“The Socialist Feminism of Textile Work in Early Soviet Painting,” on the panel “Fast Fashion/Slow Art” organized by Bibiana Obler and Alan Wallach, CAA annual conference, Chicago, February 14, 2020

“That Coal-black Protege of Joseph Stalin”: The Case of Robert Robinson,” on the panel “African Americans and Stalin: The Visual Culture of Soviet Anti-Racism,” AATSEEL annual conference, San Diego, February 9, 2020. Unable to attend due to family illness.

“Learning to See Production, Learning to See Gender: Rodchenko and Deineka in Cultural Revolution,” in the stream “Visual Literacies,” AATSEEL annual conference, San Diego, February 7, 2020. Unable to attend due to family illness.

“Black Skin in Soviet Visual Culture: The African-American Worker-Celebrity,” on the panel “Black Celebrities in the USSR and the Soviet Creed of Anti-Racism,” ASEES annual convention, San Francisco, November 25, 2019

“African-*americanizm* and Soviet Anti-Racism: Detroit Worker Robert Robinson in the USSR,” at the conference “Moscow x Detroit: Transnational Modernity in the Built Environment,” University of Michigan, October 12, 2019

“Le groupe ‘Octobre’ et le front des arts,” invited lecture in the series *Chroniques russes* at the Centre Pompidou, Paris, September 25, 2019

“Первичные сцены социалистического реализма: Александр Дейнека во время террора” (Primal Scenes of Socialist Realism: Aleksandr Deineka in the Terror), presented in Russian at the conference “Тягучая современность” (Liquid Modernity), the *Malye bannie chteniia* at the Smolnyi Institut, St. Petersburg, May 24, 2019

“Primal Scenes of Socialist Realism,” at the conference “Deep History in an Age of Revolution and Counter-Revolution,” University of Chicago Center in Paris, March 27, 2019

“Revolution Every Day,” lecture co-presented with Robert Bird, at the seminar “Regards croisés sur les avant-gardes artistiques soviétiques et contemporaines,” National Institute of Oriental Languages and Civilizations (Inalco), Research Center Europe Eurasia (CREE), Université Paris 8, April 23, 2018

“Revolution Every Day: Early Soviet Posters and the Propagandizing of Women,” versions given:

- As an invited lecture in the series “Women in Revolution: Gender, Sexuality and the 1917 Russian Revolution,” Barnard College and The Harriman Institute of Columbia University, New York, April 5, 2018
- As a keynote at the conference “The Body of Things: Gender, Material Culture and Design in (Post)Soviet Russia,” University of Århus, Denmark, March 9, 2018

“Art of Production from Lenin to Stalin,” at the international seminar “Easterly Winds: Future Communisms”, curated by Marcelo Expósito and Jaime Vindel, at the Museu d'Art Contemporani de Barcelona (MACBA), March 2, 2018.

“Revolution and Liberation,” keynote at the conference “Agitation for Freedom: Revolution and Its Avant-Garde,” organized by Masha Chlenova and Maria Ratanova, The Harriman Institute of Columbia University, New York, December 1, 2017

“Soviet Art’s American Adventure, 1934-36,” at the conference “Translations and Dialogues: The Reception of Russian Art Abroad,” University Ca’ Foscari, Venice, October 26, 2017

“Revolution Every Day,” versions given:

- As a keynote at the conference “100 Years of Russian Revolution,” Södertörn University and Moderna Museet, Stockholm, October 21, 2017
- As an invited lecture at the conference “Visualizing the Social” organized by Alex Potts in the Department of Art History, University of Michigan, Ann Arbor, September 23, 2017
- As an invited lecture at the Harvard University Art Museum in the lecture series “What about Revolution,” organized by Maria Gough of the Department of Art History, September 18, 2017.

“*Afrika, Amerika and Iskorka: Comintern Anti-Racism in a Soviet Children’s Journal*,” at the workshop “Revolutionary Lives,” University of California, Irvine, April 21, 2017

“Collective Body: Revolutionary Art from Productivism to Socialist Realism,” at the conference “Art Born in the Revolution: Russian Art and the State 1917-1932” in conjunction with the exhibition “Revolution: Russian Art 1917-1932” at the Royal Academy of Arts, London, February 25, 2017

“The Liberation of Women and Things,” at the symposium “The Russian Avant-Garde: Scholars Respond,” in conjunction with the exhibition “A Revolutionary Impulse: The Rise of the Russian Avant-Garde” at the Museum of Modern Art, New York, February 8, 2017

“Comintern Anti-Racism: The Soviet Animated Short ‘Blek-end-uait’,” on the panel “Film Socialism” organized by Joshua Malitsky, at the annual convention of the Society for Cinema and Media Studies (SCMS), Atlanta, April 2, 2016

“Economies of Early Soviet Art,” at the workshop “Cultural Economies and the Contemporary Moment,” New College, Oxford, March 18, 2016

“Useful Art in the Dictatorship of the Proletariat: From Productivism to Socialist Realism,” at “Useless Uses,” An International Conference on Concepts of Use and Uselessness in Contemporary Art, Royal Institute of Art, Stockholm, January 22, 2016

“Drift and Dictatorship: Colored Illustrations in the Primer of Socialist Art,” at the symposium “Straying: The Drift of History in Walter Benjamin’s *Moscow Diary*,” Princeton University, November 19, 2015

“Comintern Anti-Racism: The Soviet Animated Short ‘Blek-end-uait’,” on the panel “Film Socialism” organized by Robert Bird, at the annual convention of the Association for Slavic, East European and Eurasian Studies (ASEEES), Philadelphia, November 19, 2015

“An Aesthetics of Anti-racism: African-Americans in Soviet Visual Culture,” Faculty Fellow presentation at the Lunchtime Colloquium at the Alice Kaplan Institute for the Humanities, Northwestern University, October 28, 2015

“Is the ‘Avant-Garde’ Still Operative? Reading Soviet Art at the Cusp of the 1930s,” at the roundtable “Avant-garde and media function from the 1910s to the 1930s” in the series “Essays in the History of Modernity,” organized by the V-A-C Foundation, Moscow, October 13, 2015

“*Afrika and Iskorka: Racial Enlightenment in a Soviet Children’s Journal*,” at the conference “The Pedagogy of Images,” Princeton University, May 2, 2015.

“Comintern Aesthetics, the Movie: Anti-racism in the Animated Short Film *Blek-end-Uait*,” first presented at the conference “Comintern Aesthetics,” University of California, Berkeley, April 17-18, 2015; a later version presented at the Faculty Colloquium in the Department of Art History, Northwestern University, May 27, 2015.

“The New Woman of Socialist Realism: Women Artists and Images of Women,” invited lecture at *kim?* Contemporary Art Centre, Riga, June 12, 2014.

“On the Central Artists' Union of the USSR,” at the symposium “Artists’ Congress,” Block Museum of Art, Northwestern University, May 17, 2014.

“The Comradely Object of Productivist Art,” in the series “Projections of the Avant-Garde” at the Manege Gallery, Moscow, May 13, 2014 (invited double lecture with Christina Lodder).

“African-Americans in Soviet Socialist Realism,” invited lecture in the Department of Art and Art History, Stanford University, April 10, 2014.

“What Do We Want from Russian Revolutionary Art?” at the symposium “The Aftermath and Afterlife of the Russian Avant-Garde” (held in conjunction with the exhibition “Kazimir Malevich and the Russian Avant-Garde”), Steijdelijk Museum, Amsterdam, January 16, 2014.

"Primal Scenes of Socialist Realism: Soviet Art in Stalin's Terror," invited talk in the Department of Art History at the University of Missouri, Columbia, November 18, 2013, and at the Department of Art History, City University of New York Graduate Center, November 27, 2012.

“African-Americans in Soviet Socialist Realism: The Case of Aleksandr Deineka,” at the symposium *In the Shadow of Stalin: African American Artists and Intellectuals in Soviet Russia*, the Fralin Museum of Art, University of Virginia, October 26, 2013.

“Aleksandr Rodchenko: Russian Constructivist,” invited lecture on the occasion of the exhibition *Rodchenko 120* at the Richard E. Peeler Art Center, DePauw University, April 23, 2013.

“The Scale of Socialist Realism: Deineka and the 1937 Paris World’s Fair,” at “The Scale Model: A Symposium,” the University of Chicago and Northwestern University, November 2-3, 2012.

“Primal Scenes of Socialist Realism: Deineka in the Terror,” keynote lecture at the conference “Socialist Realist Art: Production, Consumption, Aesthetics,” Södertörn University and Moderna Museet, Stockholm, October 19-20, 2012.

““Work, build and don’t whine!”: Laterality and Transmediality in the 1930s,” keynote lecture at the conference “Design without Frontiers: Interdisciplinarity and Collaboration in Soviet Art, Architecture and Design” at the University of Cambridge, England, September 20-21, 2012.

“The Resurgence of Socialist Realist Painting: Why Aleksandr Deineka Now?,” invited lecture at the Great Britain-Russia Society, London, September 19, 2012.

“The Comradely Object of Russian Productivism,” at the conference “The Comradely Object,” The New School for Social Research, New York, September 8, 2012.

“Feeling Socialism in the 1930s: A Haptic Aesthetics of Socialist Realist Painting,” at the Interdisciplinary Conference “Objects of Affection: Towards a Materiology of Emotions,” Princeton University, May 5, 2012.

“Feeling Socialism in the 1930s: Towards an Aesthetics of Socialist Realist Painting,” Institute for Advanced Study, February 15, 2012.

“Feeling Socialism in the 1930s: The Example of Deineka’s Pictures,” at the Penn Seminar on Russian/Soviet History and Culture, University of Pennsylvania, January 30, 2012.

“The Intimate Socialist Bodies of Aleksandr Deineka’s ‘Lyrical’ Paintings, 1931-33,” in the panel “Revisiting Early Stalinism through Visual Culture 1: Bodies & Feelings” at the Association for Slavic, East European and Eurasian Studies (ASEEES) Convention, Washington, DC, November 18, 2011.

“How to Picture a Communist Woman: Soviet Posters of the 1930s,” at the double-lecture event “The Nature and Politics of Form in Soviet Posters, 1930-1965” (with Robert Bird, University of Chicago) at the Block Museum, Northwestern University, October 13, 2011.

“What is ‘An Avant-Garde for the Proletariat’?”, invited lecture for the opening of the exhibition Aleksandr Deineka: An Avant-Garde for the Proletariat. Fundación Juan March, Madrid, October 7, 2011.

“Against ‘Totalitarian Art,’” Inaugural lecture in the Davis Center Seminar in the History of Art and Architecture, Harvard University, April 5, 2011.

“Modernism without the Market: An Alternative Account of Socialist Realism,” at the conference “Encounters with the 1930s” at the Reina Sophia Museum, Madrid, March 12, 2011.

“The Working Women of Soviet Posters,” in the session “Women in Work,” organized by Andrea Rusnock, at the annual meeting of the College Art Association, New York, February 11, 2011.

“Was Socialist Realism Avant-Garde?”, invited lecture at the Center for Russian, East European and Eurasian Studies (CREES) at the University of Michigan.

“Imagine No Possessions,” invited lecture at the Object Culture Project, University of Chicago, October 8, 2010.

“Deineka in the Thaw: ‘The Artist of Modernity,’” at the symposium “Laughing Matters: Soviet Propaganda in Khrushchev’s Thaw, 1956-1964,” University of Pennsylvania, April 9, 2010.

“A Soviet Philadelphia Story,” invited lecture at the Philadelphia Museum of Art, April 8, 2010.

“‘Into Production!’: The Socialist Objects of Russian Constructivism,” keynote address given at the conference “The New Productivisms” at the MACBA, Barcelona, March 27, 2009.

“Remembering October, 1917-1937,” at the session “Art and the Memory of Revolution, 1789–1939,” organized by André Dombrowski, at the annual meeting of the College Art Association, Los Angeles, February 27, 2009.

“His and Her Constructivism,” at the symposium “Rodchenko-Popova: Defining Constructivism,” Tate Modern Museum, London, February 14, 2009.

“Bad Painting under High Stalinism: The Socialist Body as Pastiche,” invited lecture at Princeton

University, November 11, 2008.

“The Incarnation of Ideology in Soviet Political Posters of the 1930s,” at “Political Art and Its Paradoxes: A Symposium,” Cogut Center for the Humanities, Brown University, October 10, 2008.

“Deineka and the Vtorova Sisters: The Representation and Experience of Sport in the 1930s,” at the international workshop “Social and Cultural History of Sport and Physical Culture in the Soviet Union,” Helmut Schmidt University, Hamburg, September 5, 2008.

“Aleksandr Deineka and the Incarnation of Soviet Ideology,” invited lecture in the Art History Department, Yale University, April 21, 2008, and at the annual symposium of recipients of the American Philosophical Society Sabbatical Fellowship, at the American Philosophical Society, Philadelphia, May 16, 2008.

“The Instructive Bodies of Socialist Realism,” invited lecture in the Art Department, Oberlin College, April 8, 2008.

“Post-War Deineka: The Socialist Body as Pastiche,” given in Russian at the seminar “Sotsrealizm segodnia: novyie podkhody k totalitarnoi estetike” (Socialist realism today: new approaches to totalitarian aesthetics), Pushkinskii Dom, St. Petersburg, Russia, June 7, 2007; at the KLIK Seminar, Institute for Art and Cultural Studies, University of Copenhagen, May 9, 2007; and at the session “Responses to the Official Visual Culture of the Post-War Soviet Union,” organized by Oliver Johnson, at the annual conference of the American Association for the Advancement of Slavic Studies, Washington, DC, November 18, 2006.

“Genstanden som kammerat i den russiske konstruktivisme” (The object as comrade in Russian Constructivism), given in Danish as an invited lecture at the Institute for Art and Cultural Studies, University of Copenhagen, May 31, 2007.

“The Russian Constructivist Object,” invited lecture at the Department of Literature and the Institute for East European Studies, Freie Universität, Berlin, April 26, 2007.

“Modern Soviet Art Meets America, 1935,” versions given as an invited lecture at the Department of Aesthetics at the University of Aarhus, Denmark, February 15, 2007; at the Russian, Eastern European and Eurasian Center at the University of Illinois at Urbana-Champaign, October 24, 2006; at the conference “Political Realisms of the 1930s: America and its Totalitarian Others,” Art Institute of Chicago, September 30, 2006; and as invited lectures in the Department of Art History, University of Chicago, May 23, 2006 and at the College of Visual Arts, Theater and Dance Distinguished Scholars and Artists Lecture Series, Florida State University, April 13, 2006.

“*Imagine No Possessions*,” at the double-lecture event “In the Constructivist Archives: A dialogue on new approaches to Russian Constructivism, revolutionary politics, and the modernist avant-garde” (dialogue with Maria Gough), University of Southern California, March 6, 2006.

“Modern and Soviet: Deineka in America, 1935,” at the session “Placing Socialist Realism,” organized by Claudia Mesch, annual meeting of the College Art Association (CAA), Boston, February 22, 2006.

“Aleksandr Deineka's Socialist Bodies: Soviet Realism in the 1930s,” invited lecture in the Slavic Department, Reed College, 5 April 2005, and the Department of Art History, Northwestern University, February 14, 2005.

“Aleksandr Deineka and the Totalitarian Body,” invited lecture in the Department of Slavic Languages and Literatures, University of California, Berkeley, March 1, 2004.

“The ‘Actual Freedom’ of Socialist Realism: Aleksandr Deineka in the 1930s,” versions given at the symposium Art in Revolution/Art after Revolution, University of Michigan, September 6, 2003 and as a Silberberg Lecture at the Institute of Fine Arts, New York University, September 12, 2003.

“Socialist Cookies and Pacifiers: The Transitional Objects of Russian Constructivism,” invited lecture in the departments of Slavic Languages and Literatures and Art History at Wesleyan College, April 28, 2003.

“Was Socialist Realism Forced Labor?,” session “Art and Labor,” organized by Stephen Eisenman at the annual meeting of the College Art Association (CAA), New York, February 22, 2003.

“Against Groys’ ‘Politics of The Avant-Garde,’” colloquium on “Constructivism and the Delimitation of Context” organized by Maria Gough at the Clark Art Institute, Williamstown, MA, September 20, 2002.

“The ‘Socialist Objects’ of Russian Constructivism as a Model of Aesthetic Value,” panel on “Marxism and Aesthetic Value” at the conference Marxism and the Visual Arts Now, London, April 9, 2002.

“Was Socialist Realism Modern Art? The Case of Aleksandr Deineka,” invited lecture in the “Rethinking Socialism” workshop series, University of Virginia, March 22, 2002.

“Towards an Art History of Socialist Realism: Aleksandr Deineka as Case Study,” given as part of the Works in Progress series at the J. Paul Getty Research Center for Art History, Los Angeles, April 27, 2001 (respondent: T.J. Clark).

“Deineka in New York, 1935,” panel on “Russia and the ‘West’: Connections and Disconnections from Peter to the Present,” organized by Rosalind Blakesley and Susan Reid, at the annual meeting of the Association of Art Historians, Oxford, England, March 29-April 1, 2001.

“Rosemarie Trockel’s Everyday Objects,” panel at The Drawing Center, New York, on the occasion of an exhibition of Rosemarie Trockel’s drawings, February 24, 2001.

“Agit-Fashion in Russian Constructivism.” Versions given at the symposium “New Work on the Russian Avant-Garde,” University of California, Berkeley, February 18, 2000; as an invited lecture in the Modernist Colloquium at the Department of Art History, Yale University, February 10, 2000 (this program invited modernist art historians to Yale over the course of the semester to give a public lecture and teach a graduate seminar); as part of the “In the House” lecture series at the Institute for Research on Women and Gender, Columbia University, November 18, 1999; and at the session on “Fashion, Identity and Cultural History,” organized by Leila Kinney and Nancy Troy, at the Annual meeting of the College Art Association (CAA), Los Angeles, February 1999.

“Non/ Post/Other: Soviet Modernism and Modernity,” at the symposium “Russian Modernism: Methods and Meaning in the Post-Soviet Era,” organized by the Society of Historians of East European and Russian Art and Architecture (SHERA), University of Maryland, April 9, 1999.

“Constructivist Advertising and the Collective Wish Image,” versions given at a Réclame panel on Consumption and Modernism organized by George Baker at The Drawing Center, May 7, 1999; and as invited lectures in the Departments of History and Art History, Princeton University, April 14, 1998 and at the Harvard University Art Museums, March 13, 1997.

“Everyday Objects,” invited lecture, Department of Art History, CUNY Graduate Center, November 18, 1997.

“The Constructivist Object and the Feminine,” panel on “The Soviet Feminine: Reading Material Culture,” organized by Alla Efimova at the annual meeting of the American Association for the Advancement of Slavic Studies (AAASS), Boston, November 15, 1996.

“Constructivist Advertising and Bolshevik Business.” Versions given as an invited lecture in the Department of Art History at the University of Southern California, October 14, 1996 and at the symposium for the exhibition *Building the Collective: Soviet Graphic Design, 1917-1937* at the Wallach Art Gallery, Columbia University, March 22, 1996.

“Tatlin and the (Art-historical) Artifact,” session on “Art History and the Matter of Art,” organized by Michael Leja at the annual meeting of the College Art Association (CAA), Boston, February 24, 1996.

“The Socialist Object and the Enchantment of the Commodity: Russian Constructivism ca. 1925.” Versions given at Departments of Art History at the University of California, Berkeley, March 6, 1995; Columbia University, March 2, 1995; University of Delaware, March 1, 1995; Johns Hopkins University, February 28, 1995; and the University of California, Irvine, February 15, 1995.

“Art History and the Practices of Everyday Life,” panel on “Reinterpreting the Past: New Approaches to the Study of Communist Societies” at the conference “The Reconfiguration of the Field of Communist and Post-Communist Studies,” University of California, Berkeley, December 5, 1994.

“Russian Constructivism and the Practices of Everyday Life.” Versions given at the session “Modernism in the Visual Arts: History/Theory/Practice,” organized by Janet Wolff at the annual meeting of the College Art Association (CAA), New York, February 17, 1994; as an invited lecture in the Department of Art History at the State University of New York at Buffalo, February 21, 1994; and as an invited lecture in the Colloquium on Visual Culture, Center for the Humanities, Cornell University, February 23, 1994.

“Rodin’s Erotic Drawings.” The Berkeley-Stanford Forum, University of California, Berkeley, April 29, 1989.

ROUNDTABLES, RESPONSES AND OTHER PRESENTATIONS

Moderator, Keynote presentation by Maura Reilly at the conference “Fast Forward! Women in European Art, 1970-Present,” Louisiana Museum of Modern Art, Humlebæk, Denmark, November 17, 2021

Presentation on the roundtable “Publishing the Comintern,” ASEEES annual convention, San Francisco, November 24, 2019

Panel participant, “Красная стрела. Советское искусство — взгляд из будущего” (The Red Arrow: Soviet art, a View from the Future), at the annual Cultural Forum, St. Petersburg, November 13, 2019.

“Maria Bri-Bein: Woman Worker, Fight for a Clean Canteen,” presented at the Study Day in preparation for the exhibition and catalogue *Engineer, Agitator, Constructor: The Artist Reinvented*, Museum of Modern Art, New York, June 6, 2019

Respondent to Susan-Buck Morss on the panel “Revolutionary Failure” at the conference “1968 De-Centered,” Neubauer Collegium, University of Chicago, October 19, 2018

“Revolution Every Day,” joint presentation and screening with Robert Bird and Cauleen Smith, Tsentr Avangarda, Moscow, September 19, 2018

“Productivisms,” two three-hour workshops with students of the MACBA Independent Studies Program, Museu d'Art Contemporani de Barcelona, February 28 and March 1, 2018.

Roundtable participant at the event “The Last Days of Revolution” with Kirill Medvedev and Cauleen Smith, in conjunction with the exhibition *Revolution Every Day* at the Smart Museum of Art, University of Chicago, January 26, 2018.

Presentation at the book event for *Revolution Every Day: A Calendar*, at the Seminary Coop Bookstore, Chicago, January 9, 2018

Presentation on the roundtable “Revolution Every Day,” at the annual convention of the Association for Slavic, East European and Eurasian Studies (ASEEES), Chicago, November 11, 2017.

Presentation on the “Walking Roundtable ‘Revoliutsiia! Demonstratsiia!’ at the Art Institute of Chicago,” at the annual convention of the Association for Slavic, East European and Eurasian Studies (ASEEES), Chicago, November 9, 2017.

“Gallery Talk: Christina Kiaer and Maria Gough,” in the exhibition *Revolution Every Day* at the Smart Museum of Art, University of Chicago, November 2, 2017

Presentation on the Roundtable “Red Horizon, Contemporary Art and Photography in the USSR and Russia, 1960-2010,” Columbus Museum of Art, September 14, 2017.

“Russian Revolutionary Art at 100,” Campaign for Northwestern presentation, Milwaukee, May 24, 2017

~~Invited~~ respondent to the session “Building an Alternative Modernity: Artistic Exchange between Postwar Socialist Nations,” organized by Vivian Li, at the annual meeting of the College Art Association, Washington, DC, February 6, 2016

Presentation on the Roundtable “The State of the Discipline (New Research): Histories of Art, Russia and East/ Central Europe,” organized by Jane Sharp, at the annual convention of the Association for Slavic, East European and Eurasian Studies (ASEEES), Philadelphia, November 20, 2015

Invited respondent to the session “Rethinking the Total Art of Socialism,” organized by Christine Ho and Geng Yan, at the annual meeting of the College Art Association, Chicago, February 13, 2014.

Moderator, “Double Duty: Contemporary Conversations,” panel with Matthew Jesse Jackson and Eda Cufer, the Contemporary Project, University of Southern California, March 24, 2012

Discussant, for the panel “Sergei Tret'iakov and the Dogma of Documentarism” at the ASEEES Convention, Washington, DC, November 19, 2011.

Participant in the panel “Vision and Communism” at “Agitation! A Symposium,” University of Chicago, October 14, 2011.

Presentation in the Avant-Garde Interest Group (AGIG) workshop, the University of Michigan, January 26, 2011.

Presentation at the roundtable “Russian Modernism and the Visual Arts: New Directions/Emerging Trends,” at the annual conference of the American Association for the Advancement of Slavic Studies (AAASS), Washington, DC, November 19, 2006.

Presentation on *Imagine No Possessions*, Modernist Colloquium at the University of Illinois at Urbana-Champaign, October 23, 2006.

Presentation on *Imagine No Possessions* at Black Oak Books, Berkeley, August 23, 2006.

Presentation on *Imagine No Possessions* at Labyrinth Books, New York, December 13, 2005.

Respondent, Tenth Annual Graduate Student Symposium in Art History, the Graduate Center of the City University of New York, October 22, 2004.

Presentation at the Roundtable Panel “Re-examining the Soviet Project: Modernity, Revolutionary State Power, Purification,” organized by Stephen Kotkin, Annual Conference of the American Association for the Advancement of Slavic Studies (AAASS), September 25, 1998, Boca Raton.

MAJOR CONSULTANCIES

Co-curator, with Robert Bird and Zachary Cahill, of the exhibition *Revolution Every Day* at the Smart Museum of Art, University of Chicago, September 14, 2017-January 28, 2018, and co-editor of the catalogue, *Revolution Every Day: A Calendar*. Reviews: Lori Waxman, *Chicago Tribune*; Aniko Berman, *New Arts Examiner*; Dmitry Samarov, *Chicago Reader*; Vera Koshkina, *Art in America*, Susan Snodgrass, *Artmargins*.

Consultant, member of the catalog collective and catalog essay writer for the exhibition *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test* at the Art Institute of Chicago, curated by Matthew S. Witkovsky, October 29, 2017-January 15, 2018.

Special advisor to the exhibition *Aleksandr Deineka: An Avant-Garde for the Proletariat*, October 2011-January 2012, Fundación Juan March, Madrid.

Consultant on the publication *Александр Дейнека: Живопись* [Aleksandr Deineka: Painting] (Moscow: Interros, 2010).

Member of the Advisory Board for the exhibition *Windows on the War: Soviet TASS Posters At Home and Abroad, 1941-45*, Art Institute of Chicago, July-October, 2011.

Consultant curator for the exhibition *Rodchenko and Popova: Defining Constructivism*, Tate Modern Museum, London, February-May 2009.

PROFESSIONAL SERVICE

Co-organizer, with artist Yvette Brackman, of “The Collective Body Dismembered: Histories of Art, Identities and the War in Ukraine,” a symposium held at the National Gallery of Denmark, May 31, 2022 (see thecollectivebody.net).

Panel organizer: “African Americans and Stalin: The Visual Culture of Soviet Anti-Racism,” AATSEEL annual conference, San Diego, February 6-9, 2020.

Co-organizer, with Robert Bird (University of Chicago), of “Scale Models: A Symposium,” held at the University of Chicago and Northwestern University, November 2-3, 2012. Awarded co-sponsorship grants from the Alice Kaplan Institute for the Humanities, Northwestern University and the Franke Institute for the Humanities, University of Chicago.

Co-organizer, with Angelina Lucento, “Avant-garde and Totalitarianism Revisited: Soviet Visual Culture, 1920s-1940s” a conference held at Northwestern University on March 4-5, 2010, under the auspices of the Department of Art History. Awarded a co-sponsorship grant from the Alice Kaplan Institute for the Humanities, Northwestern University.

Organizer, “Political Realisms of the 1930s: America and its Totalitarian Others,” a conference held at the Art Institute of Chicago, September 29-30, 2006 under the aegis of the Chicago Consortium for Art History. Awarded a grant from the Northwestern University Kaplan Center for the Humanities Initiatives II, supported by a Mellon Foundation Grant, to support the conference.

Session co-organizer, with Richard Meyer: “Other Objects, Other Artists: Alternative Accounts of Twentieth-Century Art,” annual meeting of the College Art Association, Seattle, February 19, 2004

Co-organizer, “Hogarth Forever! Historical Perspectives and Contemporary Interpretation,” symposium accompanying the exhibition *Hogarth and His Times* at the Wallach Art Gallery, Columbia University, November 7, 1998.

Co-organizer, “Everyday Life in Russia, 1921-1941: The Formation of Soviet Subjectivity.” A four-

day international, interdisciplinary conference held August 16-19, 1994 in St. Petersburg, Russia.

Co-organizer, “The Berkeley Symposium: Interdisciplinary Approaches to Visual Representation.”
Two-day symposium of graduate student participants from universities throughout California, March 3-4, 1990.

Memberships in Professional Associations

College Art Association (CAA)

Society of Historians of Eastern European and Russian Art (SHERA)

Association for Slavic, East European and Eurasian Studies (ASEEES)

MEDIA APPEARANCES RELATED TO RESEARCH AND PUBLICATION

Three-hour on-camera interview conducted in the film studio of Institut national de l’audiovisuel (INA) for the film *Rouge!*, produced by INA in collaboration with the Réunion des musées nationaux (RMN) for broadcast on French television and screening during the run of the exhibition *Rouge! Art et utopie au pays des Sovièts* at the Grand Palais, Paris. Premiere March 21, 2019 at the Grand Palais and premiere broadcast on the ARTE channel in France on March 31, 2019.

“Soviet Art after the Revolution,” for *Talkin’ Socialism*, the official podcast of the Chicago chapter of Democratic Socialists of America, 2017: <https://soundcloud.com/talkin-socialism>

Interview on the TV station Telefakt in Cheliabinsk, Russia on the subject of Aleksandr Deineka, August 20, 2015. <https://www.youtube.com/watch?v=bjWgISoFAHQ>

Interviewed on the subject of my book *Imagine No Possessions* on the program “Against the Grain” on KPFA radio, Berkeley, California. Broadcast January 11, 2011 and archived on www.againstthegrain.org.

Interviewed by six Russian television stations on the occasion of the Deineka retrospective exhibition at the State Tret’iakov Gallery, Moscow, on March 16, 2010.

Interviewed on the photography of Aleksandr Rodchenko and Lazlo Moholy-Nagy for the BBC production “The Genius of Photography,” shown in spring 2007.

Wrote and produced a twenty-five minute video, “A Passionate Appeal to Murder: The Cinema of the Surrealists,” for the exhibition *Anxious Visions: Surrealist Art* at the University Art Museum, University of California, Berkeley, 1990.

Curator of American feminist experimental videos, Copenhagen International Film and Video Festival, 1990.

COURSES TAUGHT

Northwestern University

“Socialist Axes of Exchange,” Art History 460, graduate seminar, Fall 2022

“Introduction to Modernism,” Art Hist 255, undergraduate lecture, Winter 2021 (taught as a hybrid course), Fall 2016, Winter 2014 and Spring 2009

- “Art of the Russian Revolution,” Art Hist 368, undergraduate lecture, Spring 2021 (taught as a hybrid course), Spring 2018, Fall 2014, Winter 2013, Spring 2010
- “Picasso: A Focus for Method,” Art Hist 460, graduate seminar, Spring 2019
- “Writing Seminar,” Art Hist 402, graduate seminar, Winter 2019, Winter 2014
- “Art of the Russian Revolution,” Art Hist 460, graduate seminar, Spring 2018, Winter 2009
- “20th C. European Art (1900-WWII),” Art Hist 360-1, undergraduate lecture, Winter 2018, Fall 2010, Fall 2006
- “The Aesthetics of Socialist Realism,” Art Hist 460, graduate seminar co-taught with Robert Bird (University of Chicago), Fall 2017, Fall 2012
- “Picasso” (Global Humanities Lab), Humanities 310-6-22/Art Hist 390-0-2, undergraduate travel seminar, Spring 2017
- “The Russian Avant-Garde,” Art Hist 460, graduate seminar, Spring 2017
- “The Aesthetics of International Communism,” Art History 460, graduate seminar, Spring 2015
- “Radical Art in the 1930s,” Art Hist 395 (Museums), undergraduate seminar, Fall 2013
- “Dissertation Proposal Writing Seminar,” Art Hist 406, graduate seminar, Spring 2013, Spring 2011
- “The Avant-Garde Exhibition: Shocking the Bourgeoisie at The Armory Show And Beyond,” Art Hist 390, undergraduate seminar, Spring 2013
- “Feminist Theory,” Art Hist 460, graduate seminar, Winter 2011, Spring 2008
- “Undergraduate Methods Seminar,” Art Hist 391, Winter 2010, Winter 2008
- “The Shadow of Modernism,” Art Hist 460, graduate seminar, Fall 2009
- “Art and Revolution,” Art Hist 101-6-20, freshman seminar, Fall 2008
- “Graduate Methods Seminar,” Art Hist 401, graduate seminar, Fall 2006
- “The Russian Avant-Garde,” Art Hist 360, undergraduate lecture, Spring 2006
- “Russian Constructivism,” Art Hist 460, graduate seminar, Winter 2006

Lectures presented for Northwestern Alumnae Continuing Education courses:

- “The Paris International Exhibition, 1937” for the course “Nationalism and the Arts,” November 10, 2015
- Lecture on my book *Imagine No Possessions: The Socialist Objects of Russian Constructivism* for the course “Northwestern Authors on Stage,” February 4, 2010
- “Kazmir Malevich and the Russian Avant-Garde” for the course “Masters and Masterpieces: Exploring the Russian Soul,” February 17, 2009.

Department of Arts and Cultural Studies, University of Copenhagen

“Den russiske revolution i kunst og visuel kultur” [The Russian Revolution in Art and Visual Culture, taught in Danish], KU 4841, Spring 2022

Columbia University

- “20th C. Russian Art,” W4000 bridge lecture for graduates and advanced undergraduates, Fall 2005, Fall 2002, Spring 1999
- “Majors’ Colloquium: Introduction to the Literature and Methods of Art History,” undergraduate seminar, Fall 2005, Fall 2002, Spring 2001
- “The Russian Avant-Garde,” G6000 graduate lecture for graduates only, Spring 2005
- “Social(ist) Realisms in 20th C. Art,” graduate seminar, Spring 2005, Fall 2000
- “The Totalitarian Body: Figurative Art of the 1930s,” undergraduate seminar, Fall 2004
- “Feminist Theories and Art Practices, 1960s-Today” W4000 bridge lecture for graduates and advanced undergraduates, Fall 2004, Fall 2000, Spring 1998

“The Russian Avant-Garde,” graduate seminar, Spring 2003, Fall 1999, Fall 1997

“Masterpieces of Western Art,” Columbia humanities core course, Spring 2003, Spring 1999, Fall 1998, Spring 1998, Fall 1997

“20th C. Art,” W3000 undergraduate lecture, Spring 2001.

“Picasso: A Focus for Method,” undergraduate seminar, Fall 1999 (this course was developed by Rosalind Krauss; I took over the seminar the third week of classes after she fell ill)

“Hogarth and the Spectacle of Modernity,” undergraduate seminar, Fall 1998

University of California, Berkeley (as Visiting Assistant Professor)

“20th C. Russian Art,” undergraduate lecture, Spring 2000

“The Russian Avant-Garde,” graduate seminar, Spring 2000

Stanford University

“20th C. Sculpture,” undergraduate lecture, Spring 1996

“Feminist Theories, Feminist Art Practices, 1970s-1990s,” seminar, Spring 1996

“Avant-Gardes and Mass Culture between the Wars,” seminar, Winter 1996

“Art in Europe, 1900-1940,” undergraduate lecture, Fall 1995

University of California, Berkeley (as advanced graduate student)

“Avant-gardes and Postmodernism,” undergraduate lecture course, Summer 1994 (co-taught with Jennifer Shaw)